SAMAHAN PHILIPPINE DANCE COMPANY

SAMAHAN PHILIPPINE DANCE COMPANY

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ACKNOWLEDGEMENTS

The programs of the ***Samahan Philippine Dance Company*** *are funded in part by the* ***City of San Diego Commission for Arts and Culture*** *and grants from the* ***California Arts Council*** *and the* ***National Endowment for the Arts.***

We wish to thank our Patrons, Sponsors, Contributors, Volunteers and the Families of Performing Artists who have made financial and in-kind contributions, provided services and materials in the interest of preserving, developing and presenting the traditional performing arts of the Philippines. Credits also go to Ken Cade for his marketing assistance, to Dina Ellorin and Rollie Muñoz, for the program lay-out and graphics, and to Jun Ranches and Manuel Cavada for their photography.

SAMAHAN PHILIPPINE DANCE COMPANY

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RUBY PEARL B. CHIONG
Artistic Director

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SAMAHAN PHILIPPINE DANCE COMPANY
HISTORY

The Samahan Philippine Dance Company was organized in July, 1974 under the direction of Lolita D. Carter. The Group started out as part of the Youth Program of the Council of Pilipino-American Organizations of San Diego County (COPAO). Dr. Carter, who at that time was head of the Dance Department of Grossmont College, El Cajon, wanted to form a Dance Company where she could utilize her background in Philippine traditional dance, knowledge of modern dance and experience in dance theater production. Her training in Philippine dance came from childhood exposure in school programs, dance courses at the University of the Philippines and Philippine Dance with Francisca Aguino, authority of Philippine traditional dance. COPAO was looking for a volunteer for their Youth Program to organize activities related to Philippine culture. The name "Samahan" (meaning working together) was selected by the group of young people who met twice weekly with Dr. Carter for dance lessons at the COPAO facility on Market St., San Diego. Samahan started giving informal performances almost immediately with invitations coming from various schools organizations and institutions.

In 1975, Ruby Pearl B. Chiong joined the group as a dancer, teacher and choreographer. Fresh from the Philippines, she brought with her a rich repertoire of dances reflecting her experiences as assistant director of dance companies in Manila. Her knowledge of dances from the mountain provinces of northern Luzon and the southern islands of the Philippines was a timely addition to the Company's repertoire. Under the leadership of Dr. Carter and Ms. Chiong, Samahan continued to grow. When COPAO lost its facility in San Diego, the Company found rehearsal space in San Diego City schools with the assistance of Relly Mendoza.

Samahan became a non-profit organization in 1978. The founding directors of the new corporation were Grace P. Blaszkowski, Juanita F. Caccam, Ruby Pearl B. Chiong and Juanita C. Santos. Soon after, it obtained its first government grant from the National Endowment for the Arts which was generously matched by Tawfiq and Rachel Khoury of Pacific Scene, Inc. The funds were used to obtain costumes and props from the Philippines. In 1979, the Dance Company was invited to perform in the inaugural opening of the East County Performing Arts Center (ECPAC). The performance initiated annual performances in the theater which lasted for seven years.

The musical components of Samahan were formed in 1980 with the assistance of Bayani Mendoza De Leon, well-known Filipino ethnomusicologist. Under his expert tutelage, a Rondalla, Kulintang and Gangsa Ensemble were developed. A grant from Parker Foundation enabled the Company to obtain Rondalla instruments, gongs and drums for the Kulintang and Gangsa Ensembles. Another music ensemble called Anklung (bamboo chimes) was later formed with the assistance of Romeo Candido, musical director of Toronto's

Fiesta Filipina Dance Troupe. Narissa Reyes and Juanita Caccam became subsequent directors.

Danongan Sibay Kalanduyan, Master Artist/Teacher of Kulintang Music, became an occasional guest teacher and artist with the Company in 1989 to 1991 and in 1994. Born in Datu Piang, Cotabato, he learned his music from early childhood playing Kulintang music with his own family, relatives and townmates. He introduced Samahan's musicians to the authentic music of the Maguindanao people. Together with the late, Musiban Guiabar, he performed in Samahan's performances at Sherwood Auditorium in La Jolla. With the assistance of his relatives in Maguindanao, the Dance Company obtained several authentic Kulintang gong instruments.

In 1991, George Ragaza joined the artistic staff of Samahan, sharing responsibilities with Ruby Chiong. He became artistic director and principal choreographer the following year, when Ms. Chiong went on leave. Under Mr. Ragaza's leadership, a smaller company with more training was emphasized. He introduced his own collection of dances. In the spring of 1992, through Mr. Ragaza's efforts, Samahan started working with Young Audiences in the presentation of Philippine dance in the San Diego County schools. He premiered several new dances for the Company which included Kaamulan - A Manabo Rite of Sharing in 1993. Ragaza's collection of authentic and well-designed costumes and exquisite accessories have greatly enhanced the professional quality of the Dance company. When Samahan celebrated it's 20th anniversary in 1994, Mr. Ragaza presented an outstanding Gala Performance at the Poway Center for the Performing Arts. His presentation earned him very good reviews by Anne Marie Welsh of the San Diego Union Tribune and Aurora Cudal of the Filipino Press. Mr. Ragaza produced four Gala Performances at the Poway Center for the Performing Arts during his four years as artistic director with Samahan.

From 1979 to 1984, Samahan initiated the Philippine Folk Festival which was held at the Scottish Rite Memorial Temple. The Festival, a showcase for the performing arts of the Philippines, attracted thousands of people form throughout the County and southern California. On August 14, 1993, the Company revived the Festival at the Montgomery Waller Recreation Center in South San Diego. The Festival renamed, Philippine-American Festival, continues as one of Samahan's major annual events. Philippine Christmas (Pasko Sa Nayon) is another yearly event of the Company.

Samahan continues its educational programs with Young Audiences in San Diego County. Classes in Philippine Dance are conducted in a studio in the City of Chula Vista. In October, 1995, classes were organized in the North County with Carol Crisostomo teaching at the Los Peñasquitos Elementary School. Classes and rehearsals in Rondalla Music are held in Clairemont with space donated by Chief Travel. Dr. Juanita Caccam teaches the beginning class and also coordinates the Rondalla, Anklung and Kulintang Ensembles. In April, 1993, Samahan conducted a program called Skyline Meadowbrook Neighborhood Philippine Cultural Arts Program funded by the diverse group of participants from elementary schools in the area. A Dance Festival at the Skyline Recreation Center gave the participants a valuable experience in Philippine dance as a performing art. Samahan obtained a grant from the Folk Arts Program of the National Endowment for the Arts in 1995 which enabled the Dance Company to obtain the services of Danongan S. Kalanduyan. The project provided Samahan's Kulintang Music Ensemble more training in the authentic rhythms and melodies of the Maguindanao people.

In 1995, Ruby Chiong became Artistic Director of the Dance Company replacing George Ragaza. Together with Lolita Carter, she produced the second annual program of original dances based on themes drawn from the southern Philippines at the San Diego City College Theater in June 30 and July 1. The Samahan Kulintang Music Ensemble under the direction of Guru Kalanduyan presented authentic musical pieces for listening and musical accompaniments for dances in the program. Danongan Sibay Kalanduyan was honored as a recipient of the prestigious National Heritage Fellowship Award by the National Endowment for the Arts in 1995.

Samahan provides many free performances for children, seniors and the disadvantaged and participate in local festivals and multi-cultural events throughout the County. It continues to pursue originality and excellence through hard work and dedication of its artists. It takes great pride in its contribution to the preservation, development and presentation of the traditional performing arts of the Philippines and its respected position as an active member of the performing arts community of San Diego.

LOLITA D. CARTER, Ph.D.
Founder & Executive Director

A graduate of the University of the Philippines, Lolita Diñoso Carter taught in Olongapo (Jackson) High School, Zambales until 1954 when she was awarded a Rotary Scholarship to do graduate work in education and dance at the University of North Carolina, Greensboro. In 1956, she went to finish her Ph.D. with a major in Physical Education at the University of Iowa. She also attended the American Summer School of Dance in New London, Long Beach Summer School Dance and the Creative Dance Center Summer Workshop in Tucson.

She moved to New Zealand in 1960, where her husband J.E Lindsay Carter taught at the University of Otago. She co-founded the University Orchesis Group, choreographed and danced with the Group until her return to the U.S. in 1963. She taught dance at Grossmont College from 1964 until her retirement in 1987. At Grossmont College she choreographed numerous modern dances for the annual concerts of the College Dance Group. She was co-founder of the San Diego Dance Theater with whom she choreographed and danced from 1968 to 1972. In 1978, she was awarded a fellowship by the California Arts Council to apply the results of her research on Philippine Dance to new choreography for the Samahan Philippine Dance Company.

As the Samahan Philippine Dance Company's founder, Dr. Carter nurtured the development of the Company from its early beginnings to its present respectable position as a performing arts organization in San Diego County. She has helped to preserve the traditional folk dance material and as choreographer, she has created original works based on Philippine themes. Through her efforts as development officer, the Dance Company has been a recipient of various highly competitive government and private foundation grants. She has received numerous awards for her work with the Company and for other services to the community.

RUBY PEARL B. CHIONG
Artistic Director

Ruby Pearl Bersamin Chiong joined the Samahan Philippine Dance Company as a choreographer and dance instructor in 1975. A business administration graduate from Far Eastern University, Manila, she brought with her an extensive background of performances with various dance companies in the Philippines, including the Manileña Dance Company, the Mabuhay Dance Company, Bell Aloha Dancers and ABS-CBN TV Program. She was a dancer and assistant director of the Far Eastern University Folk Dance Troupe.

She has taught master classes for the California Association for Health, Physical Education, Recreation and Dance, San Diego State University Multicultural Program, the San Diego Area Dance Alliance, and workshops for San Diego City Schools and Sweetwater High School District. In 1993 and 1994, she teamed with Lolita Carter in a series of school performances for San Diego County Schools sponsored by Young Audiences. She choreographed for the Dance Company's 1994 repertoire, several original dances based on folk themes of the Southern Philippines in cooperation with Danongan Sibay Kalanduyan, master artist and teacher of Kulintang. She directs almost all Samahan's non-theater performances. Among her many original choreographies and creative arrangements are **Edel, Langkamanis, Ulog, Ullalim, Takik, Langka Budyang, Kadal Blelah, Bala-Bala Bayle, Pangalay Ha Pattong, Binaylan, Taute, Tinikling and Malagueña.**

The SAMAHAN PHILIPPINE DANCE COMPANY

dedicates this page to

DANONGAN SIBAY KALANDUYAN

National Heritage Fellow

National Endowment for the Arts (1995)

The National Endowment Heritage Fellow awards celebrate the achievements of America's folk artists. Each Fellow is acknowledged for their artistry, as well as their role as teachers, mentors, innovators and role models. Danongan Sibay Kalanduyan, the first and only Filipino so far to receive the Award, was among eleven (11) master folk artists from all over the United States who were honored in Washington D.C. on September 25, 1995. He and his family were among those invited to a dinner at the White House hosted by President and Mrs. Clinton.

Danongan Sibay Kalanduyan, "Danny" to many of his friends and colleagues, was born in Datu Piang, Cotabato, Mindanao. In 1971, he toured Asia with the Darangan Cultural Troupe of Mindanao State University, Lanao del Sur. He won a Rockefeller foundation award in 1976, as artist-in-residence in ethnomusicology at the University of Washington, Seattle. Word of his presence soon spread among Filipino communities where he was soon in great demand as a performer and teacher. He has taught and performed with virtually all community Kulintang ensembles. His zeal and endless patience has brought success in his efforts to make his cherished musical tradition a respected part of Filipino-American life.

Based in San Francisco, he directs the Philippine Kulintang Center. Professionally, he performs with the Mindanao Kulintang Music Ensemble. Danny Kalanduyan has worked with the Samahan Philippine Dance Company off and on for the past four years. In 1995, the Dance Company was awarded a grant from the Folk Arts Program of the National Endowment of the Arts through his recommendation. The Samahan Kulintang Music Ensemble and the Samahan Philippine Dance Company truly recognizes and appreciates his outstanding musical talent, effectiveness as a teacher, integrity and honesty. The Samahan Philippine Dance Company SALUTES ...

DANONGAN SIBAY KALANDUYAN

Master Artist/Guru of Kulintang Music

SAMAHAN PHILIPPINE DANCE COMPANY

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THE SAMAHAN REPERTORY

A PANORAMA OF PHILIPPINE CULTURAL HERITAGE IN DANCE AND MUSIC

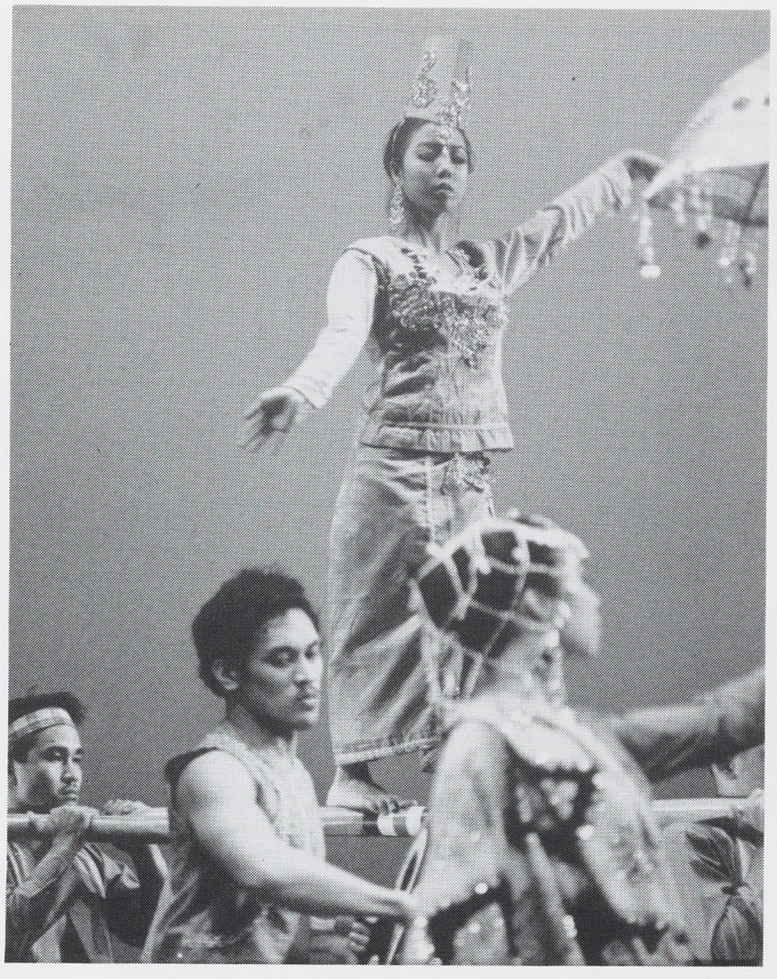
The Philippines, a country of 7.000 islands, lies off the coast of Southeast Asia. Its dance and music reflect the various influences of the people who passed, paused or settled in various regions of the Islands throughout its history. The early Malayan settlers intermixed with later groups including those from the Asian mainland. Traders from the Arab countries brought their unique culture and Islamic religion. The arrival of colonial Spain during the 16th century brought Spanish customs, dance, music and Christianity. Philippine traditional dance and music is the result of the above influences, the geography of the land and the native temperament of the people. Samahan's repertoire includes traditional dances and music from different regions of the Philippines. For theater presentation, emphasis in placed on fresh arrangements of well-known dances. In recent years the creation of new choreography based on regional folk themes has greatly enhanced the quality of the repertoire.

DANCES OF THE MOUNTAIN PROVINCES OF LUZON

The Ifugao, Benguet, Bontoc, and Kalinga-Apayao people commonly known as Igorots live in the misty mountain provinces of Northern Luzon. Because of their long isolation in mountain villages, this group of Filipinos have been able to preserve their tribal identity, customs and folklore. Their dances are community celebrations of important aspects of life such as births, weddings, deaths and rich harvests. Rituals and ceremonials to prepare for war, celebrate victory over one's enemies or seek favor from the gods. Their musical instruments include brass gongs (gangsas), drums, hard wood sticks, various bamboo instruments and nore flutes. Best known dances include **Banga** wherein women balance earthen pots on their heads, **Tuppaya Salip**, a courtship/wedding dance, **Idaw**, a dance about a small brown bird which is believed to be an omen bearer, and **Tadjok**, a frenzied dance celebrating either a beautiful harvest, good health or a fruitful marriage.

DANCES OF THE SOUTHERN PHILIPPINES - MINDANAO AND SULU ARCHIPELAGO

The influence of Hindu, Arabic and Indo-Malayan cultures is reflected in the music, dance and costumes of the people who live in the southern Philippines. Included in this group are Muslim Filipinos who embraced the Islamic religion early in the 14th century. Called **Moros** by the Spaniards (after the Moslem Moor) these people have resisted all attempts at Christianization. The dances of the women exhibit a throbbing languid grace with emphasis on smooth flowing curves, flexible arms and bacturned hands. The best known dance from this region is **Singkil**, which is based on a fairy-tale legend of the Maranao people of Lake Lanao. Other well-known dances include **Malong-malong, Tahing Baila, Janggay, Pangalay Ha Pattong, Binaylan, Kuntao, Kadal Blelah** and **Asik.** Musical accompaniment is provided by a gong ensemble called **Kulintang** which is composed of various gongs and drums with the kulintang (a row of eight bronze gongs) as the melodic instrument. Other instruments are the **dabakan, gandingan, agong** and **babandir.**



SPANISH PHILIPPINES

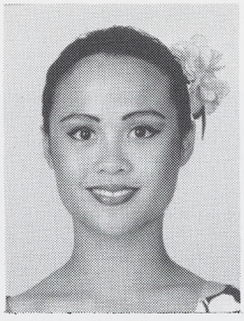
The Spanish colonization of the Philippines brought many western influences including religion, dress, dance and music. European dances like the waltz, polka, mazurka, minuet, quadrille, the Spanish jota, fandango, paso doble and others were transformed to suit the climate and temperament of the people.
The elaborate and formal costumes of 16th century Europe supplanted the native dress. **Maria Claras** (gowns for women) and the **Barong Tagalog** (shirt for men) became the formal wear for elegant balls and other occasions.

A European derived small string orchestra called Rondalla came into being with music played on the **banduria, laud, guitara and bajo**. Dances include many jotas such as **Jota Panderetas, Moncadeña, Gumaqueña, Caviteño, Sta. Joaguina, Polkabal, and habaneras such as Habanera Botoleña** (a wedding dance), dances using fans such as **Paypay** and various dances based on the waltz and paso doble.

DANCES FROM RURAL PHILIPPINES

Life in the provinces reflect the simplicity of the people who live close to the earth. The landscape surrounding the small towns and villages is dotted with swaying bamboo trees, coconut grooves and the green or gold of rice fields depending on the season. Many dances are imitations of the movement of nature such as birds and trees, characterizations of various occupations or were created for various religious celebrations.

The bamboo is used in many dances of skill. Well-known dances include **Tinikling, Pandanggo sa Ilaw, Wasiwas Binasuan, Bulaklakan, Itik Itik, Subli, Ilocana A Nasudi, Sakuting, Obando, Sayaw sa Bangko, Maglalatik, Kuratsa** and **Sambalilo.**



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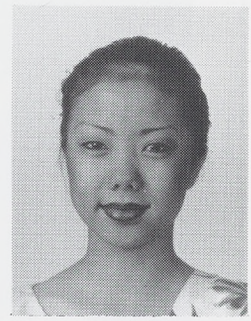

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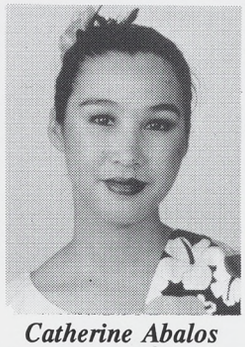

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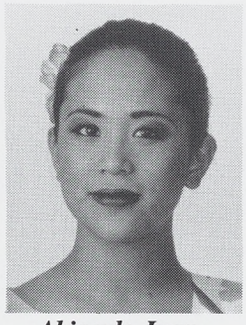

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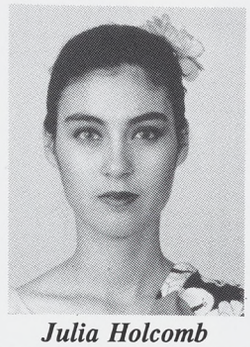

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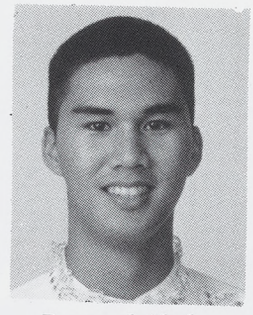

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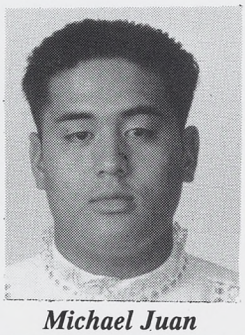

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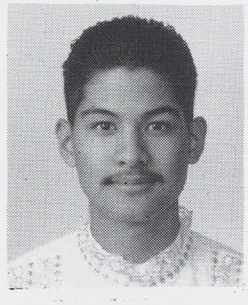

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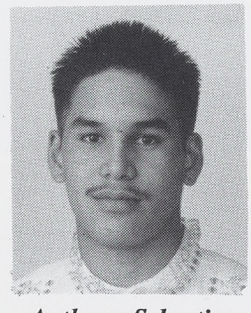

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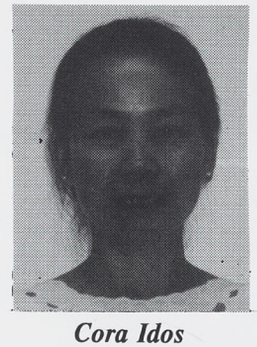

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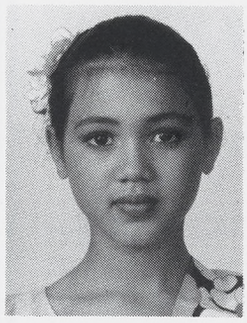

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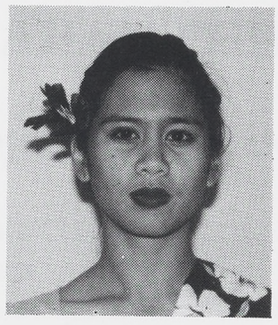

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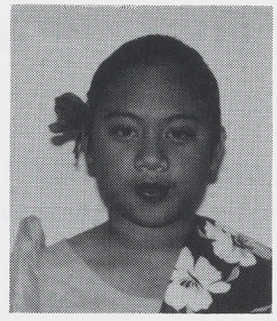
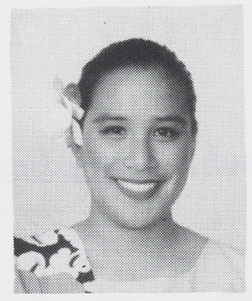


Vanessa Chavez



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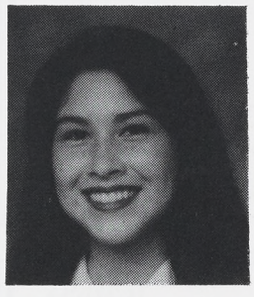
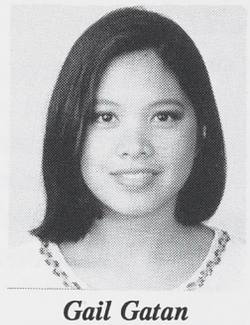
Jelynn Rodriguez



Anne Marie Monroe

Stephanie Calacsan



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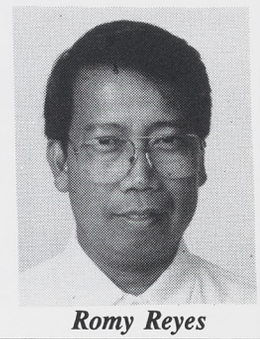
Antoinette Java



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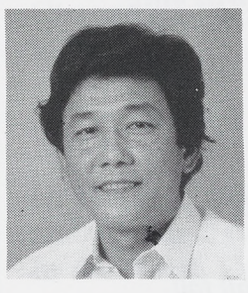
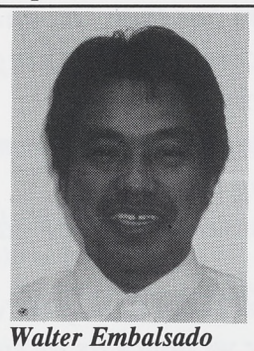
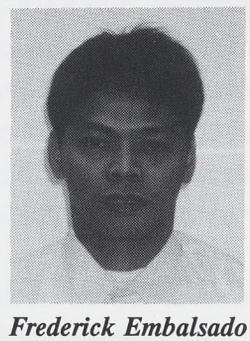


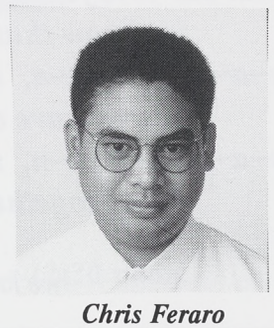
Ernani Toledo



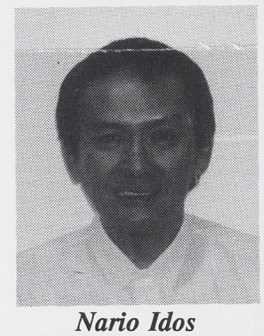
Walter Embalsado



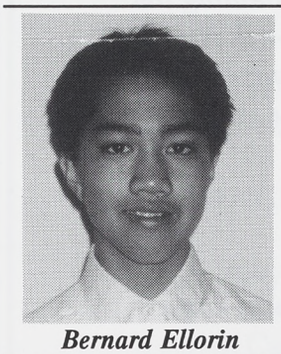
Frederick Embalsado



Chris Feraro



Nario Idos



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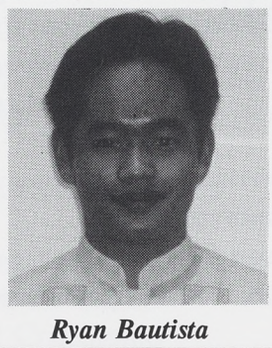
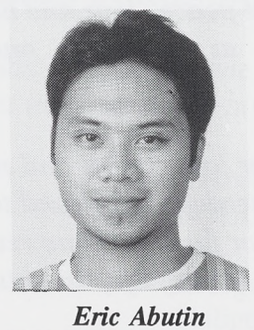
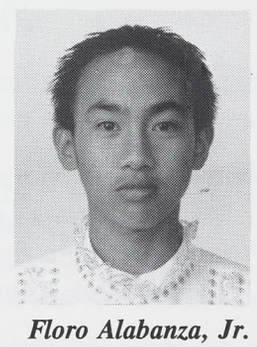


Ryan Bautista



Eric Abutin



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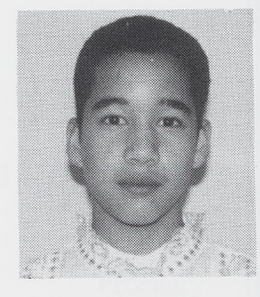
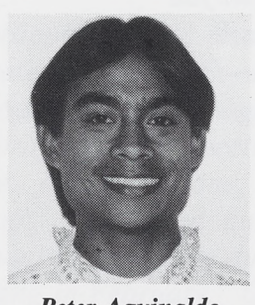
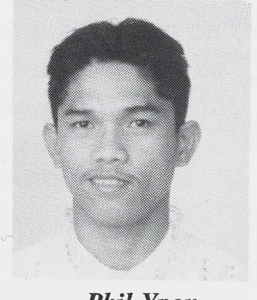


Francis Puzon

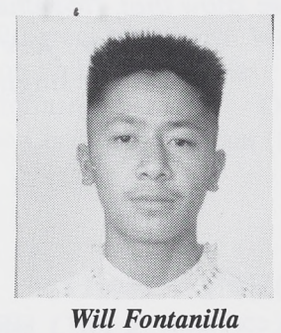
Norman Ravelo



Peter Aguinaldo



Phil Ypon



Will Fontanilla

Members w/o Pictures

Jordan Fasano
Alvin Figuracion
Romeo Hernandez

• *what <u>samahan</u> means to me* •

by michael acierto brizuela

•from the thousand islands
to the land of the free
throughout the entire world
across the seven seas

•we are united through culture
and we have found nothing to fear
in the past, present and future
with a love so strong to last through all the years

•with our love for each other, we help one another, as one we will sing
we know that together we can accomplish anything
s~a~m~a~h~a~n, samahan means working together
but we have come to believe it can mean so much more
s~a~m~a~h~a~n, samahan is just being together
living together as one, not for ourselves but for each other

•we know that united we shall stand and apart we shall fall
that is why together we dance as we sing standing tall
to have peace, love and harmony throughout life with our role
*as one people, one world, with the same purpose_*
_the same goal

•like a family we share our joys, pains and sorrows
for all time, yesterday, today and tomorrow
without reason to fight or fued, with no reason for war
with love in this walk of life, in unison, we have found so much more

•we know that, "together we stand and divided we fall"
together, forever, no reason is too small
singing, "all~for~one and one~for~all"
side~by~side, through all of space and time

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SAMAHAN PHILIPPINE DANCE COMPANY

CLASSES IN PHILIPPINE DANCE

	AGE
Beginning Children's Class	8-12
Beginning Teen Class	13-19
Adult Class	No age limit
Intermediate or Advance Levels	By audition or consent of Instructor

♦ *A small fee is charged for the above classes. Scholarships are available. The classes include dance technique including basic ballet, modern dance and Philippine dance. The classes perform in the Company's Annual Cultural Festival (Pista sa Nayon) and the Philippine Christmas Program (Pasko).*

Classes are held at the Company's Studio, located at:

1090 3rd Avenue, Suite 13, Chula Vista

on Sundays 4:00 - 10:00 p.m.
and Wednesdays, 7:00 - 10:00 p.m.
In the North County, classes are held Saturdays, 9:30 a.m. - 12:30 noon.

CLASSES IN RONDALLA

♦ *Instruction in Rondalla is free and open to anyone who is truly interested and has musical talent. Participant must purchase his own musical instrument.*

DANCE INSTRUCTORS

Ruby Pearl B. Chiong
Lolita D. Carter
Carol Crisostomo

♦ *The Samahan Philippine Dance Company is available for theater bookings, informal performances for all occasions such as weddings, dinner dances, professional meeting or conferences, lecture demonstrations, master classes and workshops. A limited number of performances for schools is available during the spring semester starting in February. Outreach performances for children, seniors and the disadvantaged are available on a first come first served basis.*

ANNUAL EVENTS INCLUDE THE FOLLOWING:

Recognition and Awards Banquet	February
Philippine Cultural Festival (Pista sa Nayon)	May
Company Picnic	July
Theater Program of Original Works based on Philippine Themes	June or July
Gala Performance	October or November
Philippine Christmas Program (Pasko)	Late November

FOR MORE INFORMATION, PLEASE CALL: 444-7528

Congratulations to

Samahan PHILIPPINE DANCE COMPANY

from the CAST & CREW

of

CAMERON McINTOSH PRODUCTION

MISS SAIGON

MISSY AGUILAR
SUSAN ANCHETA
DOROTHY ANDRES
MIGUEL BRAGANZA II
MELINDA CHUA
EMY COLIGADO
DEXTER ECHEVERRI
KENNY EILAND
ARIEL FELIX
JOHNNY FERNANDEZ
JOE FORANDA
KEITH BYRON KIRK
RICK MILLER
SANDY NAGEL
CRISTINA PARAS
CHERELEI RAMIREZ
RAY ROCHELLE
ARIEL AGUILAR RODRIGUEZ

Miss Saigon

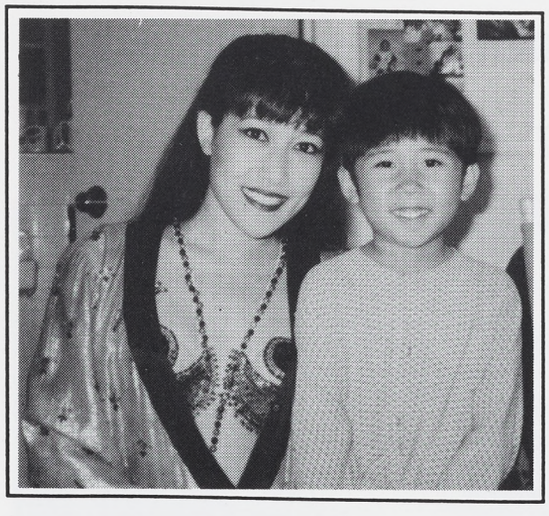
CAMERON McINTOSH PRODUCTION

CAST and CREW

From the
CAMERON McINTOSH PRODUCTION

of

Miss Saigon



MISS SAIGON Cast - Missy as Kim & Ariel as Tam

MISSY AGUILAR
(Distinguished Samahan Alumna)
and **ARIEL AGUILAR RODRIGUEZ**
send their
Love & Best Wishes

Congratulations to

SAMAHAN PHILIPPINE DANCE COMPANY

Maligayang Pasko at Manigong Bagong Taon
Sa inyong lahat

Mabuhay ang mga Pinoy sa Amerika

Miguel B. Braganza II
Cast of " Miss Saigon "
First National Touring Company

Congratulations to ...

SAMAHAN PHILIPPINE DANCE COMPANY

on its 21st Year. Compliments from

The SAMAHAN ALUMNI

ELTON AGUILAR
MISSY AGUILAR
RONNIE VENTENILLA
MARIO VENTENILLA
GIGI GALANG VASQUEZ
CHARLOTTE GALANG
MYRONE VASQUEZ
CHARMAGNE TOLEDO ELEGADO
JOCELYN VALENCIA
JOYCE CORPUZ MESSENGER
CHRIS VALENCIA
PAZ GOMEZ
AILEEN AQUINO
JOCELYN VIRAY & REGGIE BASMAYOR
GEORGE VIRAY & JENNIFER VIRAY
LORI BASMAYOR WELCH
ROBERT NOCON
DIDI VELASCO
ANGEL ALLAS
FERDIE ALLAS
GIGI CONVENTO LISSY
CECELIA LINAYAO
TERRY LINAYAO
IRENE LINAYAO PUTMAN
JUN RANCHES
ELLISON NAVALES

DR. LOLITA CARTER

RUBY CHIONG

and

CAROL CRISOSTOMO

For all your Patience, Understanding and Guidance....

WE THANK YOU

FROM THE SAMAHAN PHILIPPINE DANCE COMPANY INTERMEDIATE CLASS

issues, ideas & information for the filipino american community issues, ideas & infor-

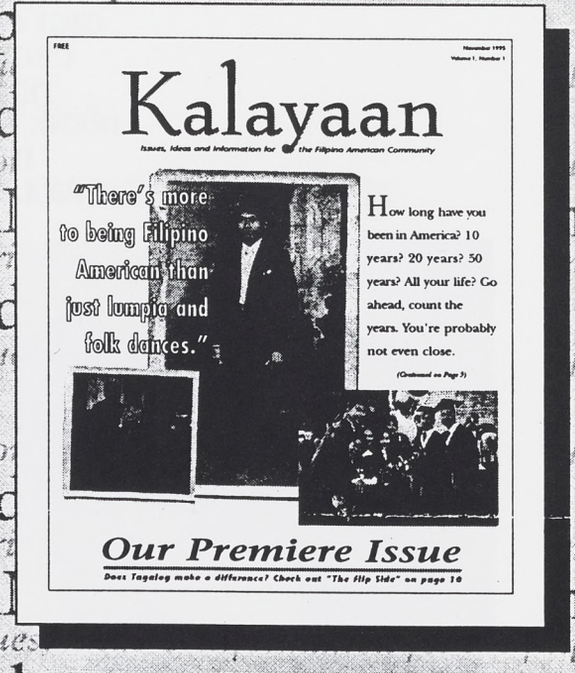
KALAYAAN means indep

Congratulations

& Best Wishes to

The Samahan

Dance Company!


FREE
November 1995
Volume 1, Number 1
Kalayaan
Issues, Ideas and Information for the Filipino American Community
"There's more to being Filipino American than just lumpia and folk dances."
How long have you been in America? 10 years? 20 years? 50 years? All your life? Go ahead, count the years. You're probably not even close.
(Continued on Page 7)
Our Premiere Issue
Does Tagalog make a difference? Check out "The Flip Side" on page 10

from the editorial and business staff of KALAYAAN

KALAYAAN means independence

P.O. Box 721625 • San Diego, CA 92172 • ph: 619.538.3988 / 619.645.1575

Community Service
Research
Training

Kalusugan Community Services

NUTRI-FIT PROJECT

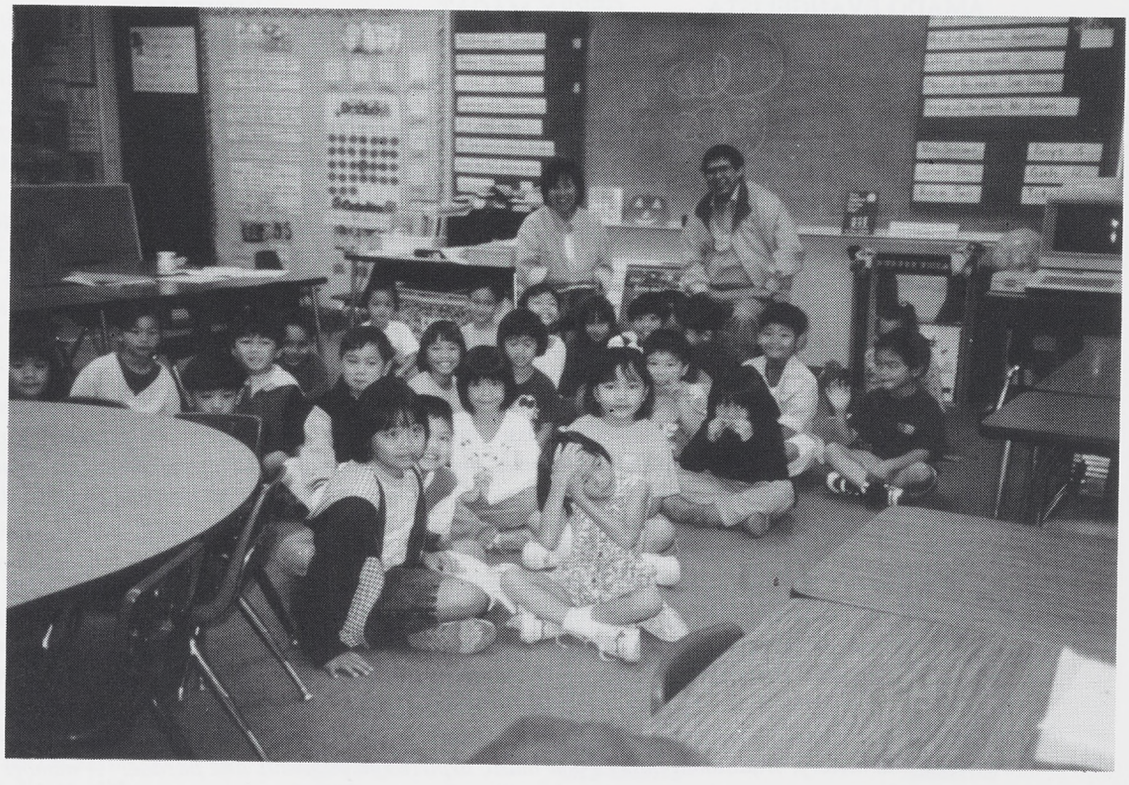
A program to reduce heart disease risk factors among FILIPINO AMERICAN YOUTH through a NUTRITIOUS DIET combined with sustained PHYSICAL ACTIVITY.

*** NUTRITION & FITNESS AWARENESS**

*** SCHOOL LUNCH PROGRAM FILIPINO FOOD PACKET**

*** TEACHING & TRAINING OF TEACHERS, PARENTS & TEENS**

*** COMMUNITY OUTREACH**



This project is funded by the California Adolescent Nutrition and Fitness Program (CANFIT), based in Berkely, CA. For information, contact Dr. Ofelia V. Dirige or Dr. Riz A. Oades at (619) 594-6703.

6505 Alvarado Road, Suite 110, Rm. 12, San Diego, CA 92120
Tel. (619) 594-2795 • FAX (619) 594-4570

Congratulations to the Samahan Philippine Dance Company . . .

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"Community Development Through Self-Reliance"

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♦ ♦ ♦

♦ *The Council of Pilipino-American Organizations of San Diego County, Inc. (COPAO) is an umbrella organization of about fifty (50) Filipino-American associations in San Diego county. Its primary purpose is to foster an effective working relationship among member organizations with the Filipino-American community. It aims to promote the Filipino heritage and culture, develop programs and projects to serve the Filipino-American community, and encourage networking with other action groups.*

♦ *COPAO's assistance program provides services such as public information, counseling and referral for individuals with concerns pertaining to consular issues, immigration, social security, income tax preparation, job, social and welfare matters. Projects and programs include also conducting bilingual or Tagalog and Philippine History classes.*

♦ *COPAO annually sponsors in June the PHILIPPINE FAIRE, a special event held to commemorate the anniversary of Philippine Independence. Showcased during the two-day festivity is the Philippine culture, heritage and history, traditional dances and music depicted in pageants and parade. A number of booths are set-up in the faire grounds selling delicious Filipino food, arts and crafts.*

♦ ***The 1996 PHILIPPINE FAIRE will be held on June 8 and 9, 1996 at the National City Boys and Girls Club, 15th St. and D Ave., National City.***

For more information, please call (619) 472-2221.

2220 East Plaza Blvd., Suite A, National City, CA 91950 ♦ Ph. No.: (619) 472-2221

Congratulations to ...

SAMAHAN PHILIPPINE DANCE COMPANY

UP Alumni Association of San Diego County

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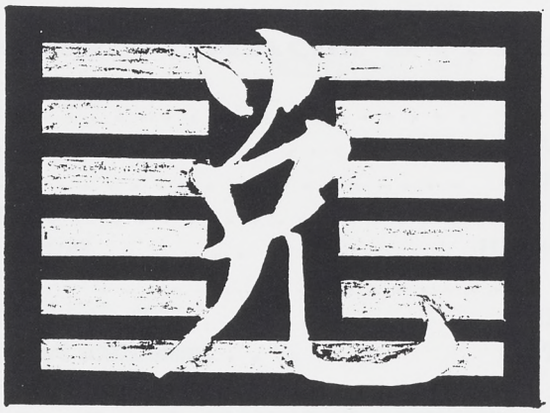

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San Diego Filipino-American Humanitarian Foundation

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SAMAHAN PHILIPPINE DANCE COMPANY

Our Best Wishes to

KELLY CENTENO DE GUZMAN

Miss Fil-Am of San Diego County-USA '95-96
Miss San Diego Fil-Am Humanitarian Foundation '95-96
Outstanding Fil-Am Youth '95-96
Ambassadress of Goodwill
A role model for the younger generation.

May you reach the heights of success in all your endeavors! We love you!

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and the over one thousand members
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Congratulations to the

SAMAHAN PHILIPPINE DANCE COMPANY

and

Best Wishes to

Jelynn Rodriguez

&

Philip Ypon

Love from:

Rod & Sheryl Rodriguez
Mariano & Zenda Rodriguez
Edwin & Cora Rodriguez
Ingemar & Carina Rodriguez
Eddie & Jojo Diato
Jay & Elvira Garcia
Gerry & Celsa Garcia
Rey & Juneth Eguilos
Nancy & YenYen Ypon
Alain Ypon

Season's Greetings to

Samahan

PHILIPPINE DANCE COMPANY

From,

McKing & Susie Alanis & Family

Congratulations
Samahan

AAA DENTAL LABORATORY

Tony & Elly Aguilar
1336 Poway Road
Poway, CA 92064
Tel: 271-5410

Congratulations to

Samahan PHILIPPINE DANCE COMPANY

and

Best Wishes to our daughter

Katherine Munoz

Love,

Papa, Mama , Jay Vincent

CONGRATULATIONS

SAMAHAN PHILIPPINE DANCE COMPANY

BEST WISHES TO

ABI & MIKE JUAN

FROM

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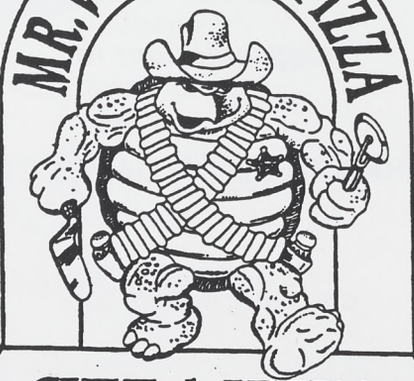

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